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from. While I have heard enthusiastic praise of the entire program, I have not heard one word of criticism. I brought away the feeling that I had gained a large dividend on my investment, and am proud to be a member of an association that is acknowledged by some of our best superintendents to be a power and model in educational work.

MRS. KATE M. B. WILSON, Saginaw, Mich.

When I went to the Grand Rapids Conference my "inspiration well" was getting nearly dry. To even attempt to teach music without this well is a dismal failure. No subject in the curriculum makes such heavy and persistent demands on it as does music. From beginning to end the Conference was simply a rain of inspiration. The speeches, the music we heard, the music we helped to make, the classes we observed, the interchange of ideas, both within the Conference and on the side lines all were most thought provoking. To those of us who came from small places where we hear so little music and are out of contact with people who are leading the forward movements in music, an opportunity to attend the Music Supervisors' Conference is well worth real sacrifice of time, strength and money.

LUCY A. BAKER, Whitewater, Wis.

The farther one recedes from the Grand Rapids Meeting, the more lustrous looms its impressive mirage. No convention has ever appeared to me so rich in suggestive material. My chief wish at the time was that every one of my supervisors, scattered as they are all over Pennsylvania, might have been with me. Observation of facts and acts is of vastly greater educational value than a study of even the most accurate reports can possibly be. Therefore, I shall urge an increased attendance from my State hereafter.

Every supervisor left Grand Rapids with a feeling of gratification. Not only was this due to the inexorable accuracy with which President Dykema maintained a smoothly flowing hourglass but to the warm hospitality, from welcome to adieu, of our kindly host Mr. John Beattie.

PAUL E. BECK, Harrisburg, Pennsylvania.

Why Study Music Appreciation ?

A TALK TO HIGH SCHOOL PUPILS

By WILLYS P. KENT

Director of Music, Ethical Culture School, New York City.

A few days ago one of your number asked me what we do in music appreciation classes. I answered him briefly. "Well what's the use of it?", was the next question. It suggests the question supposed to be asked by a small boy, "What's the use in anything?" His answer was, "Nothin'." You smile, but that is the way Solomon answered the

question when he said, "Vanity of vanities; all is vanity", and Pope tells us, "If ignorance is bliss 'tis folly to be wise." The most important problem for mankind to solve, is the problem as to what is really worth while, and if you think the solution is easy I challenge you to a debate on the question, "Why not be a worm, with no aspirations and worries?"

Human beings may be the most foolish of animals, but the fact remains that we can never be content without making progress; we are ashamed if we cannot see that we are changing; you look with a superior indulgence at the games and stories you little brothers and sisters love, while they have undisguised scorn for the things which amuse the baby. Grown ups say, "Don't act like a child;" and children say, "Don't be a baby." You boys wonder how you could have worn the neckties you once thought beautiful and I am equally amazed at some of those I see before me now. Notice how your sense of humor is improving; a year ago some of you would have thought it funny to plant thumb tacks in peoples' chairs, but now you can't enjoy anything so simple so you loosen the tops of salt cellars. The question for us is not whether we shall develop our taste, but by what means we shall develop it.

In school we find three important tools for developing of taste; they are Literature, Art, and Music; Science and Mathematics do not come into this class because they are not concerned with taste; they deal with facts; there is no chance for difference of opinion. We may not say, "The figure 8 is more beautiful than a 7; therefore 3 plus 4 equals 8." A first grade teacher gave this problem to the children: "If you go to a store with five cents and buy something for three cents, how much change will you get?" Some thought two and some thought three, but one little girl said, "I don't believe you'd get any change; my Mamma says everything is so high now." That is the result of admitting opinion into the realms of science.

Both Literature and Art have some decided advantages over Music in the developing of taste; to begin with, they are older; when Homer composed the Iliad, and Phidias designed the Parthenon, music was in ukelele stage, and there it stayed until a few hundred years ago. The need of communication makes it necessary for us to learn to read and we find ourselves equipped for the study of literature; but no human need performs that service for music. Good pictures are to be seen everywhere we go; even in the street cars we find copies of masterpieces; they are thrown at us constantly, and we may buy them and carry them home. But music exists only while it is going on; we cannot hang a symphony in a frame in the hall to sink into us bit by bit, as we pass along; music must be sought for.

Now since taste may be developed so much more easily by literature and art than by music, why waste time with music? Because music, too has its advantages, and the first of these I will mention, altho I don't suppose a quarter of you will understand what I am talking about. Art and Literature are largely imitations; a story is a story ABOUT something; a picture is a picture OF something; but the best

music does not represent anything else; it simply IS music. The songs we sing are songs, not copies of songs. From the standpoint of the little child music is easier than art; even our smallest children can sing well enough to give us real enjoyment, not merely because we are interested in the singers but because their music is really good. The pictures they draw give us pleasure too but only because they are funny; the worse the picture the better we like it.

Music is most frequently praised for its social value, because it is the only fine art in which a number of people can take part at one time; just fancy a thousand people painting a picture together or reciting a poem!

But there is another respect in which music is particularly important for us. As a rule we are a jolly set of people; we go around making fun of everything and everybody. We teachers laugh at you, and you laugh at us; neither people nor books inspire in us any feeling of awe; we nickname our presidents; college boys will paint blue breeches and mustache on a statue of George Washington; we parody Shakespeare; scarcely anything escapes our ridicule. Still there have been a few occasions when your attitude has been one of real reverence, when not one of you was looking for something funny, nor trying to turn the serious into a joke; and these occasions are almost always when you are singing really fine music; your singing of Gounod's Sanctus always impresses me as an act of worship. In our lives of rush and hurry, of noisy streets and of subway crushes, anything that can make us, even for a few moments, a part of something that is fine and beautiful, has a value for us that we cannot afford to disregard.

This, then is the purpose of a course in Music Appreciation; not to teach us facts about composers, but to help us to love their works; to make Beethoven's Symphonies as essential to us as are the plays of Shakespeare; in short to give us a new sense-organ for the perception of beauty.

AN EXAMINATION FOR US ALL!

(This examination given by PROF. KARL GEHRKENS to his summer class in "Principles and Methods of School Music", represents an interview between a school superintendent and a candidate for the position of music supervisor. Imagine yourself the candidate and fill in his replies.)

After the usual preliminaries, the superintendent says, "Now just tell me in some detail why you consider that music ought to be included in the grade curriculum."

(Candidate replies: - - - - - .)

Superintendent continues: That sounds very interesting, but now suppose while I attend to some other matters you sit down at that desk in the corner and write out for me an outline by grades of a course of study in music that would bring about these desirable results."

After thirty or forty minutes have elapsed, the candidate hands the superintendent the outline she has written, and he says, "I'll look this over later in the day, but meanwhile tell me especially what you think